



Questions Booklet

June 1995



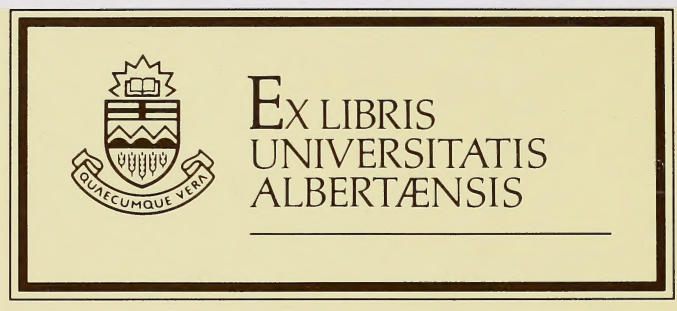
English 30

Part B: Reading

Grade 12 Diploma Examination

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June 1995
English 30 Part B: Reading
Questions Booklet
Grade 12 Diploma Examination

Description

Part B: Reading contributes 50% of the total English 30 Diploma Examination mark.

There are 70 questions in the Questions Booklet and 7 reading selections in the Readings Booklet.

Time: 2 hours. You may take an additional 1/2 hour to complete the examination.

Instructions

- Be sure that you have an English 30 Questions Booklet **and** an English 30 Readings Booklet.
- You may **not** use a dictionary, thesaurus, or other reference materials.
- On the answer sheet provided, use **only** an **HB** pencil to mark the correct or best answer for each question. Fill in the circle that corresponds to your answer. For example:

Which month has 31 days?

- A. February
- B. April
- C. November
- D. December

Answer Sheet

(A) (B) (C) ●

- Do not fold the answer sheet.
- Mark only one answer for each question.
- If you change an answer, erase your first mark completely.
- Answer all questions.

June 1962
English 30 Part II Reading
Question Booklet
Grade 12 English Examination

Instructions

Directions

Part II Reading Examination consists of two parts: Part II English 30 and Part II English 30 Part II Reading.

1. Read the passage carefully and answer the questions that follow.

2. Write your answers in the space provided.

3. Use the space provided for your answers.

4. Write your name and class in the space provided.

What is the main idea of the passage?

- A. The passage is about the importance of reading.
- B. The passage is about the importance of writing.
- C. The passage is about the importance of speaking.
- D. The passage is about the importance of listening.

Answer: _____

1. 2. 3. 4. 5.

What is the main idea of the passage?

The passage discusses the importance of reading and writing in the modern world. It argues that reading and writing are essential skills for success in the 21st century. The author provides evidence to support this claim, including statistics and examples of successful individuals who are avid readers and writers. The passage concludes by emphasizing the need for students to develop these skills to prepare for the future.

I. Read “Too Far from the Madding Crowd” on pages 1 to 3 of your Readings Booklet and answer questions 1 to 10.

1. The tone of the essay, established in the first paragraph, is
 - A. bitter and petulant
 - B. critical and serious
 - C. light and humorous
 - D. overbearing and pompous

2. The word **closest** in meaning to “euphoric,” as it is used in lines 5 and 6, is
 - A. gay
 - B. ecstatic
 - C. cheerful
 - D. enthusiastic

3. “An idealized version of the countryside” (line 11) is **best** reflected in the phrase
 - A. “In our mind’s eye” (line 30)
 - B. “So bracing, darling” (lines 44–45)
 - C. “has not been blissful at all” (line 55)
 - D. “the main rural pastime” (line 77)

4. The speaker decided to move from the city to the country because
 - A. “nothing of interest has happened since Creation” (line 20)
 - B. “‘Happiness is not possible without exposed beams’ ” (lines 25–26)
 - C. “one day we had a baby, and years of brainwashing took effect” (line 29)
 - D. “Nobody but nobody knows anything about rural matters” (line 45)

Continued

5. The ironic juxtaposition of the details in lines 41 to 47 is intended to
- A. reflect the sophistication of city women
 - B. suggest the speaker's contempt for farmers
 - C. illustrate the spirit of adventure that causes many people to rebel
 - D. emphasize the artificiality of city people posing as country people
6. The villagers are reluctant to address the rector as "Roger" (line 49) because
- A. his casual attitude toward religion is shocking to them
 - B. they are reluctant to leave their city life behind completely
 - C. they have moved to the country to avoid close relationships
 - D. such informality does not match their image of quaint rural life
7. In context, "idyll" (line 53) **most closely** means
- A. harsh reality
 - B. illusory charm
 - C. temporary escape
 - D. harmless diversion
8. The **most blatant** example of the speaker's use of exaggeration is
- A. "you have to walk around stark naked with the windows open" (lines 64–65)
 - B. "you might as well use a loudspeaker" (lines 70–71)
 - C. "build a six-foot wall around the garden" (lines 84–85)
 - D. "the entire forest had blown away" (line 89)

Continued

9. This family's decision to move back to the city was based **mainly** on their frustration with
- A. domestic needs: "The kitchen is like a Burmese rubber plantation" (line 65)
 - B. environmental concerns: "Noise in the countryside is intolerable" (line 72)
 - C. political beliefs: "Protest is now the main rural pastime" (line 77)
 - D. leisure needs: "we can go out for a walk" (lines 90–91)
10. The mock heroic style used in lines 1 and 2 is paralleled in the lines
- A. "But now, for the first time ever, millions are going in the opposite direction" (lines 15–16)
 - B. "If somebody is in bed, you have to whisper in the sitting room" (lines 69–70)
 - C. "The only thing that drowns out these sportsmen are the low-flying military jets" (lines 74–75)
 - D. "But, lo and hark, a beauteous traffic jam has formed beneath my window. I must away and hug it." (lines 98–99)

II. Read “Cyclops” on page 4 of your Readings Booklet and answer questions 11 to 17.

- 11.** Two metaphors that serve to reinforce the cyclops image of the person walking along the path are
- A. “mosquito-doped” (line 2) and “a fur throat” (line 10)
 - B. “a single orange eye” (line 3) and “a cold fire” (line 20)
 - C. “bumps / among the leaves” (lines 8–9) and “possible claws” (line 23)
 - D. “a bristling noise” (line 10) and “eyes go bare” (line 14)
- 12.** In context, the phrase “the capsule of your dim sight” (lines 5–6) conveys an impression of
- A. danger
 - B. barbarism
 - C. restriction
 - D. exploration
- 13.** The presence of animals in the woods is conveyed by the phrase
- A. “single orange eye” (line 3)
 - B. “a fur throat” (line 10)
 - C. “eyes go bare” (line 14)
 - D. “a cold fire” (line 20)
- 14.** The figure of speech in the phrase “swim in their darkness” (line 15) is
- A. allusion
 - B. metaphor
 - C. hyperbole
 - D. apostrophe

Continued

15. The “armour” disguising the person walking (line 17) is a figurative reference to
- A. the safety of darkness
 - B. human intelligence over animal instinct
 - C. the protective barriers of flashlight and clothing
 - D. manmade paths cutting through the untamed forest
16. The paradox implied in lines 12 to 17 is that
- A. we lack a sense of personal identity
 - B. extreme caution provides us with confidence
 - C. we have created a state of apathy within ourselves
 - D. protecting ourselves limits the boundaries of our experience
17. The image in line 25, “you are the hugest monster” represents the
- A. power of animals
 - B. wisdom of humanity
 - C. perspective of animals
 - D. resourcefulness of humanity

III. Read the excerpt from “If You Drop a Stone . . .” on pages 5 to 8 of your Readings Booklet and answer questions 18 to 29.

18. The stone in the first paragraph is symbolic of
- A. large cities
 - B. small towns
 - C. human events
 - D. basic knowledge
19. The author marvelled at his first London play (lines 17–18) because he thought the play was
- A. improbable
 - B. allegorical
 - C. obscure
 - D. cynical
20. According to the author, the most fertile ground for a literary masterpiece is
- A. life in a small town
 - B. human compassion
 - C. psychological insights
 - D. knowledge of a megalopolis
21. The criticism expressed of the small towns of the last two hundred years is that they have
- A. lacked interest in metropolitan life
 - B. caused the creative people to leave
 - C. spent too much time with petty gossip
 - D. not provided a stimulating environment

Continued

22. The irony of the artist's migration to the metropolis is that
- A. age and youth are incompatible
 - B. freedom can only result from discipline
 - C. the prestige of city-living is distracting for the artist
 - D. the city deprives the artist of the source of creativity
23. The author's reference to the *Titanic* (line 75) serves to
- A. reinforce the thematic imagery
 - B. reinforce the inevitability of tragedy
 - C. contrast the theme by use of allusion
 - D. reflect the importance of world events
24. The ideas in lines 85 to 90 are developed **mainly** by means of
- A. balanced phrases
 - B. rhetorical questions
 - C. broad generalization
 - D. parallel sentence structure
25. The author's observations of New York City suggest that it is
- A. inherently lacking in nobility of spirit
 - B. a centre for unrealized artistic potential
 - C. characterized by examples of human endurance
 - D. too large to create a meaningful artistic product
26. The author acknowledges Shakespeare for
- A. modelling his characters on people he knew
 - B. describing the forces that caused events
 - C. writing about small-town affairs
 - D. being interested in spectacle

Continued

27. The main idea of the essay is introduced by means of
- A. analogy
 - B. paradox
 - C. allusion
 - D. personification
28. The author believes that the essential ingredient for creativity is
- A. personal status
 - B. direct experience
 - C. diversity of culture
 - D. freedom of expression
29. The statement that **best** serves as a thesis for this essay is
- A. “It takes a colossal event to affect a city” (lines 6–7)
 - B. “We had a sixth sense which the more intelligent city-dwellers lack” (lines 34–35)
 - C. “without intimacy, there can be no creation” (line 91)
 - D. “we will become great only when we translate our force and knowledge into spiritual and artistic terms” (lines 114–115)

IV. Read the excerpt from “Adventures in Two Worlds” on pages 9 to 13 of your Readings Booklet and answer questions 30 to 39.

- 30.** The word “abashed” in line 3 means
- A. annoyed
 - B. flustered
 - C. comforted
 - D. astonished
- 31.** Dr. Cameron’s comments about the black bag in lines 29 to 33 indicate that he
- A. views his assistant with envy
 - B. has little regard for appearances
 - C. takes his responsibilities lightly
 - D. is unconcerned with professionalism
- 32.** The description in lines 47 to 50 creates a mood of
- A. defiance
 - B. melancholy
 - C. ominousness
 - D. bewilderment
- 33.** The magnitude of the mother’s regard for the young doctor is **most effectively** conveyed in context by
- A. “She helped me out of my wet coat in silence” (line 62)
 - B. “Tell me what to do, and I’ll do it” (line 108)
 - C. “the mother replenished the fire so silently she was like a shadow in the room” (lines 143–144)
 - D. “the gratitude of some dumb creature to a god” (line 150)

Continued

34. The narrator's sense of vulnerability is **most explicitly** conveyed by
- A. "Because I was nervous my voice sounded unsympathetic, even harsh" (line 73)
 - B. "There was no doubt at all—the child was dying. What a horrible position, I thought again, that this should be my first case" (lines 76–78)
 - C. "I felt myself so young, so utterly inept and inexperienced in the face of the great elemental forces which surged within the room" (lines 91–93)
 - D. "I made the incision with a steady hand, but I felt my legs trembling beneath me" (lines 113–114)
35. The narrator's sudden vision of all the operations he had known and the "frightful contrast" (line 128) of his present circumstances reinforces for him the difference between
- A. complex problems and simple solutions
 - B. scientific detachment and dramatic urgency
 - C. technological advances and human weaknesses
 - D. formalized education and haphazard knowledge
36. The imagery in "And at half past seven Jamie and I were off, striking through the pale glory of the morning" (lines 152–153) mirrors the mood of
- A. arrogance and pride
 - B. uncertainty and anguish
 - C. fatigue and disappointment
 - D. humbleness and accomplishment
37. Lines 153 to 155 suggest that "taciturn" means
- A. angry
 - B. frightened
 - C. disinclined to talk
 - D. inclined to be friendly

Continued

38. The narrator's perceptions of Jamie's manner in lines 153 to 155 reinforce the general atmosphere of
- A. relief
 - B. mystery
 - C. foreboding
 - D. excitement
39. The concluding observation regarding the bag (lines 163–164) is **mainly** a symbolic acknowledgment of
- A. the narrator's rite of passage
 - B. the narrator's inexperience and insecurity
 - C. Dr. Cameron's amusement at the narrator's expense
 - D. Dr. Cameron's skepticism regarding the narrator's skill

- V. Read “Common Magic” on pages 14 and 15 of your Readings Booklet and answer questions 40 to 49.
40. In lines 1 to 8, the words that **best** reflect the contrast in the title are
- A. “water” and “bubbles”
 - B. “customary” and “exotic”
 - C. “sounds” and “words”
 - D. “flimsy” and “sleek”
41. The imagery in the lines “some golden sea where she swims sleek and exotic as a mermaid” (lines 7–8) serves to convey the
- A. luxurious privacy of love
 - B. universal appeal of holidays
 - C. inability of lovers to be objective
 - D. irresistible appeal of unfamiliar experiences
42. In lines 11 and 12, the speaker describes the waitress as floating in order to suggest a sense of
- A. detachment
 - B. hurriedness
 - C. efficiency
 - D. grace
43. The description of the old man in the third stanza serves to convey contrasting impressions of
- A. energy and laziness
 - B. happiness and sadness
 - C. enthusiasm and apathy
 - D. absorption and disorientation
44. In the context of the whole poem, the word “seasons” (lines 29 and 30) can **best** be understood to mean
- A. emotional extremes
 - B. personal conditions
 - C. phases of the year
 - D. stages of growth

Continued

45. The contrast between the old women (line 30) and the adolescents (line 33) intensifies the speaker's sense of the
- A. harshness of life
 - B. intensity of youth
 - C. isolation of the aged
 - D. separateness of experience
46. The children's worlds are **most clearly** described as realms of their own in
- A. "rooted / in the galaxies they've grown through" (lines 36–37)
 - B. "Their games weave / the interface" (lines 38–39)
 - C. "their laughter / tickles" (lines 39–40)
 - D. "the nuzzling textures of things" (line 41)
47. The speaker wonders that "anything gets done at all" (lines 42–43) because people are
- A. absorbed in their inner worlds
 - B. untrained to focus on their jobs
 - C. resentful of their chosen careers
 - D. bored by the requirements of routine
48. The speaker perceives that "sudden miracles" (line 59) are revealed by
- A. "the thin air / of this planet" (lines 51–52)
 - B. "the earth you're / standing on" (lines 53–54)
 - C. "the chance word, unthinking / gesture" (lines 55–56)
 - D. "the intricate countries" (line 57)
49. The **main** thematic idea in the poem is that
- A. our world offers many choices
 - B. our personal experiences are universal in nature
 - C. life goes on successfully in spite of our lack of contributions
 - D. life is a series of unrelated experiences that make sense only to the individual

VI. Read the excerpt from *King Richard II* on pages 16 to 19 of your Readings Booklet and answer questions 50 to 60.

- 50.** When the Queen says “To whose flint bosom” (line 3), she is referring to
- A.** herself
 - B.** Bolingbroke
 - C.** the City of London
 - D.** the Tower of London
- 51.** Besides conveying the Queen’s grief, lines 12 to 14 convey the Queen’s perception of Richard as being
- A.** sentenced to die
 - B.** honest and invincible
 - C.** cool and dispassionate
 - D.** a symbol of ruined greatness
- 52.** The purpose of the Queen’s metaphor of an inn and an alehouse (lines 14–16) is to emphasize that
- A.** Bolingbroke is seeking attention
 - B.** Bolingbroke is Richard’s inferior
 - C.** Queen Isobel is disappointed in Richard
 - D.** Queen Isobel is blinded by Richard’s handsomeness
- 53.** Richard’s comment “I am sworn brother, sweet, To grim Necessity” (lines 21–22) indicates his
- A.** fear of his enemies
 - B.** refusal to face reality
 - C.** acceptance of his fate
 - D.** determination to resist

Continued

54. When Richard uses the metaphor of the ladder (line 58), he is implying that Northumberland
- A. is more powerful than Bolingbroke
 - B. does not have the power to stand alone
 - C. is an instrument of Bolingbroke's ambition
 - D. stands between Bolingbroke and the crown
55. In lines 60 to 71, Richard predicts that
- A. he, Richard, will return to punish them
 - B. Northumberland will ultimately take the throne
 - C. Bolingbroke and Northumberland will rule together
 - D. Bolingbroke and Northumberland will become enemies
56. Richard implies that ill-gotten power produces suspicion when he says
- A. "The time shall not be many hours of age / More than it is, ere foul sin gathering head / Shall break into corruption" (lines 60–62)
 - B. "Thou shalt think, / Though he divide the realm and give thee half, / It is too little" (lines 62–64)
 - C. "And he shall think that thou, which knowest the way / To plant unrightful kings, wilt know again" (lines 65–66)
 - D. "Being ne'er so little urged another way / To pluck him headlong from the usurped throne" (lines 67–68)
57. The imagery of May and Hallowmas in lines 83 and 84 serves to suggest that the Queen's journeys symbolize
- A. celebration and mourning
 - B. promise and fulfillment
 - C. ignorance and wisdom
 - D. frivolity and maturity

Continued

58. Northumberland's response to the Queen's request, "That were some love, but little policy" (lines 89–90), means that granting her request would
- A. be kind but politically unwise
 - B. show affection but not goodwill
 - C. demonstrate kindness rather than cruelty
 - D. encourage emotion but discourage action
59. The statement in which Richard **most clearly** reveals his acceptance that nothing is to be gained from prolonging sorrow is
- A. "Only holy lives must win a new world's crown" (line 25)
 - B. "Tell thou the lamentable fall of me" (line 45)
 - C. "Part us, Northumberland" (line 80)
 - D. "We make woe wanton with this fond delay" (line 109)
60. The dramatic purpose of this scene is **mainly** to
- A. reveal the tenderness between Richard and the Queen
 - B. reinforce the audience's sympathy for Northumberland
 - C. suggest the Queen's dependence on her husband
 - D. reveal what will become of Richard

VII. Read the excerpt from *Antigone* on pages 20 to 25 of your Readings Booklet and answer questions 61 to 70.

- 61.** In the context of this dramatic excerpt, Antigone's delight in the dawn (lines 1–11) serves both to distract the nurse and to emphasize
- A. Antigone's need to enjoy solitary moments
 - B. the contrast between Antigone and the nurse
 - C. Antigone's awareness of the pleasures of life
 - D. the hypnotic effect of the outdoors on Antigone
- 62.** Antigone's responses to the nurse's observations in lines 6 to 8 and lines 12 to 13 suggest that Antigone
- A. is being evasive
 - B. is aware of her guilt
 - C. habitually humours the nurse
 - D. behaves impetuously toward the nurse
- 63.** Antigone's perception that "The whole world was breathless, waiting" (line 15) suggests **mainly** her
- A. youthful sense of wonder
 - B. exhaustion from over-excitement
 - C. romantic interest in the mysteries of nature
 - D. consciousness of the significance of her actions
- 64.** The irony of the king setting an "example" that is to serve as a guiding moral principle (line 51) is that the example has inspired
- A. family hatred
 - B. idealistic defiance
 - C. vengeful rebellion
 - D. popular discontent

Continued

65. To Ismene, “sort of see” (line 49) means understand; to Antigone, “sort of see” (line 50) means
- A. compromise
 - B. confusion
 - C. despair
 - D. error
66. The context of Antigone’s statement “I don’t want to be right!” (line 58) indicates that, for her, burying her brother is
- A. a deliberate sin
 - B. a moral responsibility
 - C. an attempt to shame Creon
 - D. an attempt to set an example
67. When Ismene describes the consequences of defying Creon’s order (lines 75–87), she fails to see the irony implicit in
- A. “a thousand eyes will stare at us” (line 77)
 - B. “We’ll be driven in a tumbrel through their hatred” (lines 77–78)
 - C. “no shrieking and no begging will make them understand” (line 82)
 - D. “they are like slaves who do exactly as they’ve been told, without caring about right or wrong” (lines 83–84)
68. Antigone expresses her zest for life **most forcefully** in the context of
- A. “It’s like a postcard: all pink, and green and yellow” (lines 3–4)
 - B. “cold, black, beautiful flowing water” (line 62)
 - C. “nothing less than infinite weariness could wean her from the lingering night” (lines 96–97)
 - D. “Stronger than all fever, stronger than any nightmare” (lines 127–128)

Continued

69. In this excerpt, the nurse's role serves as a means of
- A. exposing Antigone's youthful vulnerability
 - B. contrasting Antigone's sentimentality
 - C. justifying Antigone's confusion
 - D. contrasting Antigone's resolve
70. Ismene's plea to Antigone in lines 162 to 172 serves **mainly** to
- A. justify Creon's edict
 - B. reflect Ismene's character
 - C. heighten the dramatic impact of Antigone's response
 - D. clarify the relationship between Polynices and Antigone

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